

TheFeministArtProject

TFAP@CAA DAY OF PANELS

Crossroads: Art + Native Feminisms

College Art Association Annual Conference 2017
Saturday, February 18, 2017, 10:15am-6:00pm
Museum of Arts and Design

Presentation: The Teaching is in the Making: Locating Anishinaabe Feminism as Art Praxis

Artists Celeste Pedri-Spade and Leanna Marshall present on the potential of Indigenous Feminist theory and art practice within communities and spaces where Native People continue to struggle to exist. The participants will draw from their own lived experiences, perspectives and Anishinaabe knowledge, focusing on the recent two person exhibit by Pedro-Spade and Marshall titled *The Teaching is in the Making*, Thunder Bay Art Gallery, June 24- September 6, 2016, with essay by Elder/Artist Wanda Baxter. The processes and materials employed by these artists reflect a multiplicity of perspectives informed by heritage that range from contemporary jingle dresses, archival photography, contemporary photographs and other bead and textile items. Together these women aim to broaden discussions informed by their shared yet separate connection to nation specific native culture, survival in urban/rural environments, kinship ties with living and nonliving beings, and the teachings that go with traditional women's gender roles of the Anishinaabe Nation. They argue that Indigenous women; as makers of movements, ideas, and tools, continue to effectively challenge and dismantle heteropatriarchal colonial systems and violence in ways that facilitate healing, new growth, and spaces to ensure a future for Indigenous people to the benefit of all.

Celeste Pedri-Spade, Laurentian University

Presentation: *The Teaching is in the Making*

Through pre-recorded audio Celeste Pedri-Spade will share her use of ancestral photographs as living documents to develop specific regalia pieces through a process of 'making'. Her art is how she shares her *debwewin* (truth). In doing so, she centers the power and struggle of Anishinaabe women as makers—as *kwes* who carry forward the responsibility to put/gift something into this world. By sharing personal experiences, she explores how positioning this concept of 'making' as Indigenous feminist praxis involves a commitment to being open to/consciously aware of, how art not only conveys a message, but embodies stories and ideas that arise in the process of making and 'living out' art. She discusses how accessing and enacting her Anishinabekwe intuitive knowledge, which has been violently suppressed through centuries of colonial violence is integral to the kinds of transformative and liberating moments necessary for the survival and perseverance of Anishinabek bodies and culture.

Celeste Pedri-Spade, PhD, gaye Anang Onimiwin is a Treaty 3 Anishinabekwe from Nizaatikoong / Lac Des Mille Lacs First Nation in Northwestern Ontario. She is a member of the Bear Clan and embraces a number of roles and responsibilities as a mother, wife, educator and research-based

multidisciplinary artist working in textile and photography. She identifies as a “mark maker” whose work is grounded in her relationships with family, community, land, and spirituality. Dr. Pedri-Spade is an Assistant Professor of Visual Anthropology within the School of Northern and Community Studies at Laurentian University, Sudbury, Ontario. She teaches courses in Indigenous culture and art, photography, qualitative research, and visibility/materiality with a focus on the role of Indigenous art in decolonization, including processes of remembrance, resistance, and survivance. Together with her partner Anishinaabe artist Rob Spade, she enjoys making regalia and travelling to different gatherings with their sons, family and friends during the warm months. She has exhibited in regional and national galleries in Canada and the USA.

Leanna Marshall, Anemki Art Collective

Performance: NIMAMAATA MIYAW

Leanna Marshall created 8 jingle dresses or story dresses from a project called “Zaadigiwin” (Love) that each tell a story of her family. This project was seeded from listening to her mother, Charlotte Childforever’s story at the Truth and Reconciliation Commission in relation to her experience at residential school. The story dresses came from love, which is where Leanna will situate herself as she continues the narrative between her and her relations.

Leanna will be doing a performative piece that continues a conversation between her and her relations. She will be conversing with cedar, jingles, and her grandmother to explore themes of Indigenous resistance, spiritual laws, and land.

This project became part of a group show that was titled, *The Teaching is in the Making*, curated by Nadia Kurd, Thunder Bay Art Gallery. Along with fellow artist and mother, Celeste Pedri-Spade the show explored themes of connection, family, and identity.

Audio Credit for Performance: Cricket Cave; Photo Credits for Performance: Laura Paxton & Nadya Kwandibens

Leanna Marshall is a member of Kitchenuhmaykoosib Inninuwug. She was born and raised in Thunder Bay, Ontario. As a maker of jingle dresses, Leanna tells stories of her ancestors & land, and stays in the intersection of where they meet to understand the essence of these relationships: connection, understanding, & healing. In 2013, she started the project entitled Zaadigiwin where she designed and created 8 jingle (story) dresses that tells layers of stories of family, relationships, understanding, and love. Leanna uses performative practice to continue conversations & deepen understanding between her and her relations, land, and jingles.

Leanna currently works as a post-secondary Indigenous Counsellor, Confederation College in Thunder Bay. Leanna is a mother of two vibrant daughters who teach her gentleness and kindness on a daily basis.

Respondent:

CRYSTAL MIGWANS, Columbia University

Crystal Migwans is an Anishinaabekwe of Wikwemikong Unceded First Nation, and the place she calls home is the Mahzenahzing (Painted) River. A multimedia artist by training, Crystal's path turned to research and community arts during her time as Curatorial Assistant at the Ojibwe Cultural Foundation in M'Chigeeng, Canada. She is currently in the Art History PhD program at Columbia University in New York, where she look for echoes of an Anishinaabe artistic legacy in the archives of the colonial metropolis.